

CAMERA SCRIPT

Project Number  
02344/7048

'DOCTOR WHO'

SERIAL 4C

TX1975

'Ark in Space'

by Robert Holmes

EPISODE ONE

'4C'

Producer.....PHILIP HINCHCLIFFE  
Director.....RODNEY BENNETT  
P.A.....MARION McDOUGALL  
Script Editor.....ROBERT HOLMES  
P.U.M.....GEORGE GALLACCIO  
A.F.M.....RUSS KAREL  
Assistant.....PAULINE SILCOCK

Designer.....ROGER MURRAY-LEACH  
Costumes.....BARBARA KIDD  
Make-up.....SYLVIA JAMES

T.M.1.....NIGEL WRIGHT  
T.M.2.....TOMMY DAWSON  
Sound Supervisor.....JOHN LLOYD  
Grams Operator.....GORDON PHILLIPSON  
Crew.....NUMBER TEN  
Vision Mixer.....MARY KELLEHAR  
Floor Assistant.....JOHN SMITH

Visual Effects.....JOHN FRIEDLANDER/TONY OXLEY

MONDAY, 28TH OCTOBER 1974

T.C.3

1100 - 1300 Camera Rehearsals  
1300 - 1400 LUNCH  
1400 - 1800 Camera Rehearsals (with 35mm TK-44  
1430-1530)  
1800 - 1900 DINNER  
1900 - 1930 Line-up  
1930 - 2200 RECORD VTC/6HT/95356 ( + SHIB)  
(with 35mm TK- 44  
1930-2030)

TRANSMISSION:

25TH JANUARY 1975



"DOCTOR WHO"

SERIAL 4C

# 'ARK IN SPACE'

by Robert Holmes

EPISODE ONE

### CAST LIST

Doctor Who.....TOM BAKER

Harry Sullivan.....IAN MARTER

Sarah Jane Smith.....ELISABETH SLADEN

(Voices.....GLADYS SPENCER  
PETER TUDDENHAM)

## Non-Speaking Artists

Bodies in Pallets.....JAN GORAM  
TINA ROACH  
BARRY SUMMERFORD  
PETER DUKE  
RICHARD ARCHER  
SEAN COONEY  
ROY BRENT  
LES CONRAD  
Dune.....BRIAN JACOBS



'DOCTOR WHO'

02344/7048

SERIAL 4C

'Ark in Space'

EPISODE ONE

RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
1	<u>/V.T. CLOCK/</u> <u>TELECINE 1</u> (Dur: 30") OPENING TITLES (ARK IN SPACE)			3A, A1 M.O.F. T/J SLIDES	
RUN-ON (1)					
2	<u>TELECINE 2</u> (Dur: 50") CLOSING TITLES (ARK IN SPACE)			Music on Tape T/J SLIDES	
RECORDING BREAK (1) REWIND T/K & RELOAD CAPTIONS					
3	<u>/V.T. CLOCK/</u> <u>1. SPACE STATION IN</u> <u>EARTH ORBIT</u> <div>VT INSERT 1 FOR EP.3, P.33 REPLAY</div>		Captions	3A, A1 5A, 4A 1A (AIDA & VASELINE)	1
RECORDING BREAK (2) CAM. 1 REPOS.					
4	<u>/V.T. CLOCK/</u> <u>CONTROL ROOM 1</u> <div>VT INSERT 2 FOR EP. 3, P.36</div>		Autoguard Spark Gen.	3A, A1 1B (AIDA) 4A	2
RECORDING BREAK (3) CAM. 1 REPOS.					



'DOCTOR WHO' (4C) - 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
5	<div><div><u>V.T. CLOCK/</u></div><div>CONTROL ROOMS 1 &amp; 2</div><div>VT INSERT 3 FOR EP.3 P.37</div></div>		Gelatinous Tentacle	3A, A1 1C (AIDA)	3
RECORDING BREAK (4) CAM. 1 REPOS.					
6	<div><div><u>V.T. CLOCK/</u></div><div>1A. INT. CRYOGENIC CHAMBER</div><div>VT INSERT 4 FOR EP.3 P.37</div></div>	EXTRAS	Gelatinous Tentacle	3A, A1 1D (AIDA)	4
RECORDING BREAK (5) CAM. 1 REPOS. AIDA OFF					
7	<div><div><u>TELECINE 3</u></div><div>(Dur: 30")</div><div>OPENING TITLES (SONTARAN EXPERIMENT EP. 1)</div><div>M.O.F. T/J SLIDES</div></div>				
RUN-ON (2)					
8	<div><div><u>TELECINE 4</u></div><div>(Dur: 50")</div><div>CLOSING TITLES (SONTARAN EXPERIMENT EP. 1)</div><div>Music on Tape T/J SLIDES</div></div>				
RECORDING BREAK (6) REWIND T/K - RELOAD CAPTIONS					
9	<div><div><u>1B. SPACE STATION IN EARTH ORBIT (MODEL)</u></div></div>		Model of Space Station	1A, A1	5
RECORDING BREAK (7)					



"DOCTOR WHO" (4C) - 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
10	<u>TELECINE 5</u> (Dur: 30") OPENING TITLES (SONTARAN EXPERIMENT) (EP. 2)			M.O.F. T/J SLIDES	
RUN-ON (3)					
11	<u>TELECINE 6</u> (Dur: 50") CLOSING TITLES (SONTARAN EXPERIMENT EP. 2)			Music on Tape T/J SLIDES	
RECORDING BREAK (8)					
12	<u>2. INT. CONTROL ROOM 1</u>	DOCTOR HARRY SARAH	Tardis Flashing light. Torches/ Lanterns. Tardis key	3A/B, B1 C1, 2A/B	6-16
18	<u>3. INT. CONTROL ROOM 2</u>	SARAH		4B, A1	17
19	<u>4. INT. CONTROL ROOM 1</u>	DOCTOR HARRY		B1, C1 <sup>2B</sup>	18



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
20	<u>5. INT. CONTROL ROOM 2</u>	SARAH		4C (TRAP A1, 3C	19- 21
RUN-ON (4)					
21	<u>6. INT. CONTROL ROOM 1</u>	DOCTOR HARRY		3B, B1 C1	22- 26
22	<u>7. INT. CONTROL ROOM 2</u>	SARAH		4B, A1	27
23	<u>8. INT. CONTROL ROOM 1</u>	DOCTOR HARRY		3B, B1 C1, 2A/D	28- 37
RECORDING BREAK (9) 2 to C 3 to E B1 to B2					
25	<u>9. INT. CONTROL ROOM 2</u>	HARRY DOCTOR SARAH		4C/B, A1 3E/F/C, B2 2C	38- 74
RECORDING BREAK (10)					
32	<u>10. INT. CONTROL ROOM 1</u>	HARRY DOCTOR	Auto-Guard	3B, C1 2A/D 5B (SPARK)	75- 79



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
33	<u>11. INT. CONTROL ROOM 2</u>	SARAH		4D (LOCKED OFF) AL	80
RECORDING BREAK (11) CLEAR SARAH & ROLL BACK & MIX					
33	<u>CONTINUE SCENE 11 - CONTROL ROOM 2</u>			4D, A1	81
RECORDING BREAK (12)					
34	<u>12. INT. CONTROL ROOM 1</u>	DOCTOR HARRY	Extensible probe. Dr.'s hat	3B, C1 2A 5B (SPARK)	82- 83
RECORDING BREAK (13) SET UP SPFX. ON HAT					
34	<u>CONTINUE SCENE 12 - CONTROL ROOM 1</u>	DOCTOR HARRY	Hat smoking	3B, C1	84
35	<u>13. INT. CONTROL ROOM 2</u>	HARRY (VO)		4D, A1	85
RECORDING BREAK (14)					



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
36	<u>15. INT. CONTROL ROOM 1</u>	DOCTOR HARRY	Autoguard	3B, C1, 2A 5B (MODEL)	86- 90
RECORDING BREAK (15)					
37	<u>17. INT. CONTROL ROOM 1</u>	DOCTOR HARRY	Dr's scarf burning cricket ball burning Autoguard	5B(SPARK 3B/D, C1 2A/B	91- 96
RECORDING BREAK (16)					
38	<u>CONTINUE SCENE 17 - CONTROL ROOM 1</u>	DOCTOR HARRY		3B, C1 2B	97- 102
42	<u>18. INT. CONTROL ROOM 2</u>	DOCTOR HARRY		4D, A1	103
RECORDING BREAK (17)					
42	<u>CUT IN SHOT FOR SCENE 10 - CONTROL ROOM 1</u>		Harry's Shoe	3B	104
RECORDING BREAK (18)					
42	<u>CUT IN SHOT FOR SCENE 17 - CONTROL ROOM 2</u>		Harry's Shoe	2B	105
RECORDING BREAK (19)					



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
43	<u>20. INT. CONTROL ROOM 2</u>	DOCTOR HARRY		4D, A1 B2, 3F	106- 109
RECORDING BREAK (20)					
45	<u>14. INT. ACCESS CHAMBER</u>	SARAH VOICE		2E, A2 1E	110- 114
RECORDING BREAK (21)					
47	<u>16. INT. ACCESS CHAMBER</u>	SARAH VOICE		A2, 1E	115
RECORDING BREAK (22)					
48	<u>19. INT. ACCESS CHAMBER</u>	SARAH	Smokey red vapour Dry ice	2E, A2	116
RECORDING BREAK (23)					
49	<u>21. INT. THE TRANSOM</u>	DOCTOR HARRY		FR-2, 5C 4E, FR-1	117- 118
RECORDING BREAK (24) SET IN DOOR 1 LAY GRUB					



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
49	<u>CONTINUE SCENE 21 - TRANSOM</u>	DOCTOR HARRY VOICE	Glob	FR-2, 5C 4E, FR-1 1X	119- 121
RUN-ON (5) 5 TO D FR2-3					
53	<u>22. INT. CUBICLE</u>	HARRY DOCTOR		FR-3, 5D	122
RECORDING BREAK (25) 5 PUT ON AIDA					
53	<u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u>		Grub	4E, FR-1	123
RECORDING BREAK (26) SET IN DOOR (2)					
53	<u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u>	DOCTOR HARRY		FR-2 5C (AIDA)	124
RECORDING BREAK (27)					
54	<u>23. INT. ACCESS CHAMBER</u>	DOCTOR HARRY		A2 2F/E 1E/F/G	125- 130
RECORDING BREAK (28) 1 to H 2 to H					



"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1  
RUNNING ORDER

PAGE	SCENE	CHARACTER	VFX	CAMS/ BOOMS	SHOTS
51	<u>24. INT. CRYOGENIC CHAMBER</u>	HARRY DOCTOR BODIES		C2 2G/H, B3 1H/J	131- 135
RECORDING BREAK (29) 1 TO K					
58	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u>	DOCTOR		1K	136
RECORDING BREAK (30) STRIKE PALLET 1 TO J					
58	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u>	HARRY DOCTOR	Slimy, silvery trail	3G, 2K/J C2, 1J	137- 152
RECORDING BREAK (31) RE-SET PALLET					
61	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u>  <u>(AND INTO EP. 2 - SCENE 1)</u>	HARRY DOCTOR SARAH	7ft. Wirrn	2K/L C3 1J/H	153- 162

END RECORDING



'DOCTOR WHO'

SECIAL 4C

'Ark in Space'

PART ONE

/V.T. CLOCK ON 3A /A1/

TELECINE 1

(35mm)

SOF

OPENING TITLES    (Dur: 30")

S/I T/J SLIDES

- (1) Ark in Space
- (2) by Robert Holmes
- (3) Part One

END TELECINE 1

---

RUN ON    (1)

---



CLOSING CREDITS 'ARK IN SPACE' EP. 1

TELECINE 2

(35mm)

Closing  
Sig. Tune  
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- |     |  |      |   |
|-----|--|------|---|
| (1) | Doctor Who<br>TOM BAKER  | (10) | Costume Designer<br>BARBARA KIDD<br>Make up<br>SYLVIA JAMES |
| (2) | Sarah Jane Smith<br>ELISABETH SLADEN   | (11) | Lighting<br>NIGEL WRIGHT<br>Sound<br>JOHN LLOYD             |
| (3) | Harry Sullivan<br>IAN MARTER   | (12) | Designer<br>ROGER MURRAY-LEACH                              |
| (4) | Voices<br>GLADYS SPENCER<br>PETER TUDDENHAM  | (13) | Producer<br>PHILIP HINCHCLIFFE                              |
| (5) | Written by<br>ROBERT HOLMES  | (14) | Directed by<br>RODNEY BENNETT<br>BBC Colour                 |
| (6) | Production Assistant<br>MARION McDOUGALL<br>Production Unit Manager<br>GEORGE GALLACCIO          |      |   |
| (7) | Title Music by<br>RON GRAINER AND BBC<br>RADIOPHONIC WORKSHOP<br>Title Sequence<br>BERNARD LODGE |      |   |
| (8) | Incidental Music by<br>DUDLEY SIMPSON<br>Special Sound<br>DICK MILLS                             |      |   |
| (9) | Visual Effects Designers<br>JOHN FRIEDLANDER<br>TONY OXLEY                                       |      |   |

END TELECINE 2

RECORDING BREAK (1)

REWIND TK &  
RELOAD CAPTIONS



/V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 1  
FOR EP. 3, P.33  
REPLAY

1. 5 A CAMS: 5A, 4A, 1A (AIDA & VASELINE)

Caption:

Stars

1. SPACE STATION IN ORBIT

(A SPACE STATION IN  
EARTH ORBIT.

S/I 4 A /

Caption:

Earth/Stars

WE ARE MOVING TOWARDS IT.

OUR APPROACH SPEED APPEARS  
TO INCREASE AS WE GET  
NEARER.

SLOW ZOOM IN

Lose Earth

SOUGHING, EERIE 'SPACE  
MUSIC' RISES TO A  
CLIMACTIC SHRIEK OF EXULTATION  
AS WE PLUNGE INTO IMPACT  
WITH THE SATELLITE'S  
SCARRED AND ANCIENT  
SURFACE.

S/I 1 A /

(AIDA &  
VASELINE)

LS Model:  
Spacecraft

THE SCREEN GOES BLACK.

TRACK IN.

ZOOM IN

THE SILENCE IS ABSOLUTE.

CU SPACECRAFT

---

RECORDING BREAK (2) CAM. 1 REPOS.

---



V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 2  
FOR EP. 3, P.36

2. 1 B CAMS: 1B (AIDA), 4A  
(AIDA)  
L/A LS DOOR  
CONTROL ROOM 1

GREEN  
LIGHT

SUBJECTIVE SEQUENCE  
FOR REPLAY  
EP. 3, (p.36)

SLOW TRACK IN

PAN R.

HOLD AUTOGUARD  
CENTRE FRAME

AUTOGUARD DESCENDS

S/I 4 A /  
Spark  
Generator

SP.FX.  
Fires  
'Directly'  
at cam.

---

RECORDING BREAK (3) CAM. 1 REPOS.

---



-1C -

/V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 3  
FOR EP. 3, P.37

3. 1 C CAMS: 1C (AIDA)  
(AIDA)  
L/A CS DOOR CONTROL ROOMS 1 & 2

TRACK IN

SUBJECTIVE SEQUENCE  
FOR REPLAY  
EP. 3, P.37

/DOOR OPENS/

/GREEN LIGHT/

ZOOM IN

CU CONTROL PANEL  
COVER

SP. FX.  
Gelatinous  
Tentacle in  
L.  
Pulls off  
cover

/FADE LIGHTS/

---

RECORDING BREAK (4)

---



V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 4  
EP. 3, P.37

4. 1 D CAMS: 1D (AIDA)

(AIDA)  
L/A IS  
DUNE'S  
PALLET

1A.INT. CRYOGENIC CHAMBER.

N.B. FOR REPLAY  
ALSO EP. 3, P.37

GREEN LIGHT

(STILL SUBJECTIVE  
CAMERA. WE ARE  
INCHING PAINFULLY  
ACROSS THE FLOOR  
OF THE CHAMBER.

SLOW TRACK  
IN  
(? CAM. WOBBLE)

THE ONLY LIGHT  
IS THE DIM GREEN  
LUMINESCENCE  
GIVEN OUT BY  
OUR ABYSSAL EYE.  
THE ONLY SOUND IS  
THE LABOURED RASP  
OF OUR DYING LUNGS.

CU DUNE'S  
PALLET

SP.FX.  
Gelatinous  
Tentacle  
in L.  
Opens  
pallet

DIRECTLY AHEAD  
OF US NOW, ONLY  
FEET AWAY, WE SEE  
A LOW PALLET. A  
PLASTIC SURVIVAL  
SHROUD, LIKE A  
TUP TENT, COVERS  
THE BED. REACHING  
FORWARD WITH ONE  
GELATINOUS TENTACLE,  
WE PULL THE SHROUD  
ASIDE. THE BODY  
OF A MAN, WAXEN  
AND IMMOBILE, LIES  
ON THE BED. WITH A  
LAST GREAT EFFORT,  
WE DRAG OURSELVES  
UP AND OVER THE  
BODY)

CRANE UP

TRACK

BCU DUNE

RECORDING BREAK (5) REMOVE AIDA



OPENING CREDITS FOR  
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 3 (35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part One

END TELECINE 3

---

RUN ON (2)

---



CLOSING CREDITS FOR  
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 4 (35mm)

Closing  
Sig. Tune  
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- |  |   |
|--|---|
| (1) Doctor Who<br>TOM BAKER  | (10) Incidental Music by<br>DUDLEY SIMPSON<br>Special Sound<br>DICK MILLS |
| (2) Sarah Jane Smith<br>ELISABETH SLADEN   | (11) Visual Effects<br>Designers<br>JOHN FRIEDLANDER<br>TONY OXLEY        |
| (3) Harry Sullivan<br>IAN MARTER   | (12) Costume Designer<br>BARBARA KIDD<br>Make up<br>SYLVIA JAMES          |
| (4) Vural<br>DONALD DOUGLAS<br>Krans<br>GLYN JONES<br>Erak<br>PETER WALSHE                           | (13) Lighting<br>TOMMY THOMAS<br>Sound<br>VIC GODRICH                     |
| (5) Styre<br>KEVIN LINDSAY   | (14) Script Editor<br>ROBERT HOLMES                                       |
| (6) Roth<br>PETER RUTHERFORD<br>Zake<br>TERRY WALSH  | (15) Designer<br>ROGER MURRAY-LEACH                                       |
| (7) Written by<br>BOB BAKER AND<br>DAVE MARTIN   | (16) Producer<br>PHILIP HINCHCLIFFE                                       |
| (8) Production Assistant<br>MARION McDOUGALL<br>Production Unit Manager<br>GEORGE GALLACCIO          | (17) Directed by<br>RODNEY BENNETT<br>BBC Colour                          |
| (9) Title Music by<br>RON GRAINER AND BBC<br>RADIOPHONIC WORKSHOP<br>Title Sequence<br>BERNARD LODGE |   |

END TELECINE 4

RECORDING BREAK (6)

/REWIND TK &  
/RELOAD CAPTIONS/



5. 1 A CAMS: 1A /11/  
CU SPACE  
CRAFT

1B. SPACE STATION IN EARTH ORBIT

HOLD FOR  
20 Secs.

MODEL OF  
SPACE STATION

---

RECORDING BREAK (7)

---



OPENING CREDITS FOR  
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 5

(35mm)

SOF

OPENING TITLES

(Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part Two

END TELECINE 5

---

RUN ON (3)

---



CLOSING CREDITS FOR  
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 6 (35mm)

Closing  
Sig. Tune  
on Tape

S/I SLIDES      CLOSING TITLES (Dur: 50")

- |   |   |
|---|---|
| (1) Doctor Who<br>TOM BAKER   | (12) Incidental Music by<br>DUDLEY SIMPSON<br>Special Sound<br>DICK MILLS |
| (2) Sarah Jane Smith<br>ELISABETH SLADEN  | (13) Visual Effects<br>Designers<br>JOHN FRIEDLANDER<br>TONY OXLEY        |
| (3) Harry Sullivan<br>IAN MARTER  | (14) Costume Designer<br>BARBARA KIDD<br>Make up<br>SYLVIA JAMES          |
| (4) Styre and The Marshal<br>KEVIN LINDSAY  | (15) Lighting<br>TOMMY THOMAS<br>Sound<br>VIC GODRICH                     |
| (5) Vural<br>DONALD DOUGLAS   | (16) Script Editor<br>ROBERT HOLMES                                       |
| (6) Krans<br>GLYN JONES<br>Erak<br>PETER WALSH  | (17) Designer<br>ROGER MURRAY-LEACH                                       |
| (7) Roth<br>PETER RUTHERFORD<br>Prisoner<br>BRIAN ELLIS   | (18) Producer<br>PHILIP HINCHCLIFFE                                       |
| (8) Fight Arranger<br>TERRY WALSH   | (19) Directed by<br>RODNEY BENNETT<br>BBC Colour                          |
| (9) Written by<br>BOB BAKER AND DAVE MARTIN   |   |
| (10) Production Assistant<br>MARION McDOUGALL<br>Production Unit Manager<br>GEORGE GALLACCIO          |   |
| (11) Title Music by<br>RON GRAINER AND BBC<br>RADIOPHONIC WORKSHOP<br>Title Sequence<br>BERNARD LODGE |   |

END TELECINE 6

RECORDING BREAK (8)



FADE UP

6. 2 A CAMS: 3B, 2A/B /B1, C1/  
 CS FLASHING  
 LIGHT

2. INT. CONTROL ROOM 1.

ZOOM OUT  
 LS TARDIS

ELEX:  
 TARDIS  
 LIGHT  
 FLASH

(IN DARKNESS  
 AND SILENT AS  
 THE GRAVE. THEN  
 THE TARDIS  
 MATERIALISES.  
 AFTER A MOMENT  
 THE DOOR OPENS  
 AND THE DOCTOR  
 STEPS OUT)

SOUND FX.  
 TARDIS ARRIVING

DOCTOR WHO: Clumsy, ham-fisted  
 idiot -!

FLASHING  
 LIGHT -  
 STOPS

(HE FLASHES A  
 TORCH AROUND)

DOOR OPENS

HOLD DOCTOR

HARRY: (V.O.) But I was only trying -

DOCTOR WHO: What? (TURNS) Come out  
 of there. And don't touch anything!

CRAB L.  
 (POS. B)

HARRY/SARAH  
 exit

(HARRY AND SARAH  
 EMERGE. SHE  
 CARRIES A LANTERN)

HARRY: I was only trying to open the  
 door - oh, I say! We've gone!

HOLD 3S  
 DOCTOR/HARRY/  
 SARAH

SARAH: Who's gone?

HARRY: I mean this isn't ... We aren't  
 where we were when ... Good heavens,  
 I'm going mad!

(3 next)



DM (on 2, shot 6)

- 4 -

SARAH: That's how I felt the first time. Where are we, Doctor?

DOCTOR WHO: I've no idea.

SARAH fwd.

SARAH: A little trip to the moon, you said, just to prove to Harry that -

DOCTOR WHO: I didn't expect him to start messing about with the helmic regulators.

(HE LOOKS ROUND.)

HARRY IS MAZELIX  
STARRING INTO THE  
TARDIS. THE  
DOCTOR DRAGS HIM AWAY)  
away from  
Come / there, Harry!

HARRY fwd.

(HE CLOSES THE DOOR)

DOCTOR u/s

HARRY: You could sell that thing, Doctor.

3S HARRY/  
DOCTOR/  
SARAH

DOCTOR WHO: I could what?

HARRY: Well. Jolly useful in Trafalgar Square. Hundreds of bobbies hiding inside it.

SARAH: Harry.

DOCTOR  
fwd.

HARRY: Eh?

SARAH: Stop burbling.

- 4 -

(3 next)



HARRY: Yes, well ...  
shock, I expect. I feel quite  
strange.

(THE DOCTOR LETS  
HIS YO-YO UNWIND  
FROM A STILL HAND.  
IT HANGS AT THE  
EXTENT OF ITS  
STRING)

DOCTOR WHO: Not much oxygen.  
Nothing to worry about.

7. 3 B  
3S DOCTOR/  
HARRY/  
SARAH

SARAH: Suffocation is nothing to  
worry about?

DOCTOR WHO: We can survive for  
quite a time yet.

SARAH: While you play with that  
yo, yo?

(HE LETS IT SPIN  
DOWN AGAIN)

8. 2 B  
MCU DOCTOR  
9. 3 B  
3S DOCTOR/  
HARRY/  
SARAH

DOCTOR WHO: Just a simple gravity  
reading, Sarah. / Yes, almost certainly  
we're inside some kind of artificial  
satellite ... Now isn't that  
interesting?

SARAH: Not very.

DOCTOR WHO: I think it is.

(HE SHINES HIS  
TORCH AROUND  
WITH KEEN INTEREST)



MI (on 3rd shot 9)

- 6 -

10. 2 B MS DOCTOR /  
 SARAH: It's dark and cold and it's/  
 very airless -  
 DOCTOR WHO: All we have to do is  
 get the power back on. Let's see  
 what's over here.  
 PAN him R.  
 HOLD 2S  
 HARRY/SARAH  
 SARAH X's L.  
 SARAH: (TO HARRY) Well we might as  
 well have a look around. Coming for  
 a walk, Harry?  
 HARRY: Better stick with the Doctor  
 don't you think?  
 2S SARAH/  
 HARRY  
 (THEY FOLLOW.  
 THE DOCTOR HAS  
 FOUND A CONTROL  
 CONSOLE. HE  
 PLAYS AROUND WITH  
 IT. LIGHTS COME ON)  
 LIGHTS  
 ON  
 DOCTOR WHO: Yes. That's better.  
 11. 3 B MS DOCTOR /  
 (ONE ENTIRE WALL OF  
 THE CHAMBER IS A  
 COMPLICATED AND  
 ELABORATE CONTROL  
 BANK.  
 THE DOCTOR STUDIES  
 THE MASS OF GAUGES  
 AND HYDRAULIC PIPES)  
 12. 2 B 2S SARAH/HARRY Incredible ... /  
 HARRY out R.  
 SARAH fwd. HARRY: What's it all for?  
 13. 3 B 2S DOCTOR/ /  
 HARRY

- 6 -

(2 next)



DM (on 3, shot 13)

- 7 -

Q DOOR  
OPEN

DOCTOR WHO: I've never seen  
anything quite like it.

HARRY: Sarah.

(THE DOCTOR LOOKS)

(  
c

DOCTOR WHO: Definitely built on  
earth but I can't place the period.

14. 2 B \_\_\_\_\_/  
MS SARAH

HOLD DOOR L.

/DOOR OPENS/

SARAH IS STUDYING  
THE FAR WALL.  
A PANEL OPENS IN  
IT. SHE LOOKS  
THROUGH)

SARAH: Doctor!

15. 3 B \_\_\_\_\_/  
2S DOCTOR/  
HARRY

SARAH: Doctor, look!

DOCTOR WHO: In a moment, Sarah.

- 7 -

(2 next)



DM (on 3, shot 15)

- 8 -

(DOCTOR WHO IS  
MAKING A CLOSE  
STUDY OF SOME  
PART OF THE  
MACHINE)

HARRY: None of it seems to work  
now, anyway. /

16. 2 B  
MCU SARAH

PAN her L.  
to door

Exits

(SARAH PULLS A  
FACE AT THE  
DOCTOR'S BACK  
AND SEEPS THROUGH  
THE PANEL)

17. 4 B  
MS SARAH

- 8 -

(2 next)



DM (on 4, shot 17)

- 9 -

CAMS: 4B /A1/3. INT. CONTROL ROOM 2.

Comes fwd.

/DOOR CLOSES/CRAB R.  
PAN her L.(SARAH FINDS  
HERSELF IN AN  
EVEN MORE  
COMPLEX MACHINE  
ROOM. THIS  
SECTION CONTAINS  
THE MAIN  
COMPUTERS. THEY  
ARE DEAD AND  
SILENT. BEHIND  
HER THE PANEL  
SLIDES SHUT)18. 2 D  
TIGHT 2S  
HARRY/DOCTOR

- 9 -

(3 next)



IM

- 10 -

CAMS: 2B /B1,C1/

4. INT. CONTROL ROOM.1.

DOCTOR u/s

HOLD 2S

DOCTOR WHO: Judging by the macro-slow drive and that modified version of the Bennett oscillator, I'd say this was built in the early thirtieth century.

HARRY: Oh, no ...

DOCTOR WHO: You don't agree?

HARRY: The thirtieth century!

DOCTOR WHO: Late twenty-ninth, early thirtieth, I feel sure.

(HARRY LOOKS AS  
THOUGH HE'S  
BEEN HIT WITH A  
WET SAND BAG)

19. 3 C  
MS SARAH

- 10 -

(4 next)



LM (on 3, shot 19)

- 11 -

CAMS: 4C (TRAP), 3C /A1/5. INT. CONTROL ROOM.2.

Comes fwd.

turns R.

20. 4 C  
 (CAM. TRAP)  
 MS SARAH

(SARAH, MEANWHILE,  
 IS ENLARGING HER  
 TOUR OF THE SECOND  
 SECTION. SHE'S  
 FINDING IT  
 INCREASINGLY HARD  
 TO BREATHE. SHE  
 TURNS BACK, SEES  
 THE BLANK WALL,  
 TUMBLES OVER)

21. 3 C  
 CU SARAH

SARAH: Doctor! .... Doctor! ...  
 There's no air in here. Doctor,  
 please!

(SHE HUNTERS THE  
 WALL. FEAR AND  
 EXHAUSTION INCREASE  
 HER DISTRESS)

RUN-ON

/3 TO B/



-12-

22. 3 B CAMS: 3B /B1,C1/  
2S HARRY/  
DOCTOR 6. INT. CONTROL ROOM 1

DOCTOR WHO: Of course, with something as old as this it's difficult to be exact.

DOCTOR X'S R.

HARRY/DOCTOR HARRY: Doctor, I'm a simple sort of chap.... Are you trying to tell me that we're now in the middle of the thirtieth century?  
fwd.  
HOLD 2S

DOCTOR WHO: Good gracious no! Well beyond that.

(NO SHOTS  
23-26)

HARRY: Beyond the thirtieth!

DOCTOR WHO: You gave that helmic regulator quite a twist, I'm afraid.

HARRY: Well - where are we?

DOCTOR WHO: It's difficult to say. This has obviously been here for some time. Several thousand years at least - What was that?

HARRY: I didn't say a word. I'm beyond words.

27. 4 B  
L/A MCU  
SARAH

12-

(? next)



CAMS: 4B /A1/

7. INT. CONTROL ROOM 2.

PAN her R. (SARAH, WITH THE  
LAST OF HER  
STRENGTH, AGAIN  
STRIKES THE WALL  
WITH A METAL  
STANCHION. THEN  
SHE FALLS. THEN  
COLLAPSES)

TILT DOWN

SARAH: Doctor ... I can't ...  
breathe ...

28. <sup>2</sup> <sup>A</sup> \_\_\_\_\_/  
                    2S  
            DOCTOR/HARRY



PM

CAMS: 3B 2A/B /B1,C1/

8. INT. CONTROL ROOM 1.(THE DOCTOR IS  
STARING AROUND)DOCTOR: Sarah! Where can she have  
got to?

(NO SHOT 29)

HARRY: Back in the Tardis?DOCTOR: Impossible. I've got the  
key ... I've told her time and again  
about this sort of thing! Going  
off by herself - /30. 3 B  
MCU HARRYHARRY: But there's only one door.  
and I swear she didn't go out there.31. 2 B  
MS DOCTORDOCTOR: Then there must be another  
exit.

PAN him L.

HARRY: Hidden deck hatch or  
something?DOCTOR: Vacuum-tight panel, probably;  
used them a lot in these early space  
ship. (HE FINDS THE PANEL) Yes just  
as I thought! /32. 3 B  
CU HARRYHARRY: No door knob.33. 2 B  
MCU DOCTORDOCTOR: A remote control /  
You haven't touched anything,  
have you Harry?33A. 3 B  
CU HARRYHARRY: Me?

(2 next)



(on 3, shot 33A)

DOCTOR: There are only two of us in here and your name is Harry.

34. 2 B  
CU DOCTOR

HARRY: Yes, I did just try one switch.

DOCTOR: Which switch?

HARRY: But nothing happened.

35. 3 B  
MCU HARRY

DOCTOR: Which switch?

HARRY: Which switch? Oh - this one. No, wait a no' ... I think perhaps it was ... Well, I might have been standing further along.

PAN him R.

DOCTOR: Try / and remember, Harry.

HARRY: I am trying. But it's frightfully difficult, you know.

DOCTOR: Just think where you were standing.

HARRY: It was this one.

DOCTOR: sure?

35A. 2 B  
MS DOCTOR

HARRY: Positive. But absolutely nothing happened - /

DOCTOR: Press it. Go on. Press it.

36. 3 B  
MS HARRY

37. 2 B  
MS DOCTOR

(HARRY DOES. THEY  
TURN AS THE  
PANEL OPENS. THE  
DOCTOR GOES TO IT)

DOOR  
OPENS

Sarah!

DOCTOR exits

2 TO C  
3 TO E

B1 TO B2

RECORDING BREAK (9)



PM

38. 3 E CAMS: 4C/B 3E/F/C, 2C /A1, B2/  
L/A 2S DOOR/  
SARAH 9. INT. CONTROL ROOM 2.

DOCTOR enters  
kneels  
HARRY enters.  
(HE RUNS INTO  
THE COMPUTER  
SECTION AND  
BENDS OVER SARAH  
HARRY JOINS HIM)

HARRY: Crikey. She's cyanosed.

DOCTOR X's  
R.  
3S HARRY/  
SARAH/DOCTOR  
DOCTOR: No air in here. Help me to  
get her back ...

(THEY START TO  
CARRY HER OUT.  
THE PANEL CLOSES.

DOOR  
CLOSES

HARRY DROPS HIS  
END AND MAKES A  
DIVE TO STOP IT  
CLOSING. HE'S  
TOO LATE)

DOCTOR rises  
Out L.

HARRY: Confound it! Now what?

DOCTOR: There should be a reverse  
control.

(HE SEARCHES  
FOR IT)

HARRY: I've always hated sliding doors.  
Ever since I got my nose stuck in  
one in Portsmouth.

(HE IS EASING  
SARAH INTO A  
RELAXED BREATHING  
POSITION)

DOCTOR: How is she, Harry?

(2 next)



HARRY: Oh, not bad. She'll  
recover quite quickly once she's out  
of here.

39. 2 C  
MS DOCTOR  
Turns R. (THE DOCTOR HAS  
SETTLED ON TWO  
40. 3 E SWITCHES. HE  
DOOR. HARRY/ TRIES ONE WITH  
SARAH NO EFFECT. HE  
41. 2 C DEPRESSES THE  
MCU DOCTOR OTHER. AGAIN  
NOTHING)

He turns R. DOCTOR: Must be a broken circuit ...  
42. 3 E  
DOOR, HARRY/ HARRY: What?  
SARAH  
43. 2 C  
MCU DOCTOR DOCTOR: Nothing seems to be working  
in here.  
44. 3 E  
L/A CU HARRY HARRY: Oh.

(HE IS SWEATING  
AND STRUGGLING  
FOR BREATH.)  
45. 4 C  
MS DOCTOR THE DOCTOR IS  
NOT YET AFFECTED)

DOCTOR: Ah, I've found the oxygen  
control!

HARRY: Oh Good ...

(THE DOCTOR TURNS  
A WHEEL MARKED  
'OXYGEN BLEED'.  
46. 2 C HE PUTS AN AX  
TIGHT 2S DOWN AND LISTENS.  
PANEL/DOCTOR WE CAN TELL FROM  
HIS EXPRESSION  
THE BAD NEWS)

DOCTOR: Not good Harry.  
47. 3 E  
L/A CU HARRY HARRY: No luck, eh?

48. 4 C  
MCU DOCTOR



DOCTOR: (TO HIMSELF) Why is nothing functioning?

49. 3 E  
L/A 2S  
HARRY/SARAH

HARRY: Couldn't we smash ... a way out, Doctor?

50. 2 C  
MS DOCTOR  
PAN him L.

DOCTOR: With our bare hands? ...

51. 3 E  
L/A TIGHT 2S  
HARRY/SARAH

(HARRY, SUFFERING  
HEAVILY, LOOKS  
AT SARAH)

52. 2 C  
MCU DOCTOR

HARRY: All my ... fault.

DOCTOR: No, I got us into this Harry.

53. 3 E  
L/A TIGHT 2S  
HARRY/SARAH

HARRY: Not enough ... enough puff to argue.

DOCTOR: Then lie down. Conserve the oxygen while I ...

54. 2 C  
MCU DOCTOR

PAN him L.

kneels  
(HOLD WIRES)

(THE DOCTOR IS  
CHECKING THE  
CABLE RUN  
BETWEEN JUNCTION  
BOXES BY THE WALL)

DOCTOR: Do what I can ... That's odd ...

HARRY: What?

DOCTOR: These cables have been sheared clean through ... Right!

DOCTOR rises

Oxygen valve servo-mechanism.

55. 4 C  
MS DOCTOR  
PAN him L.



PM

(on 4, shot 55)

(THE DOCTOR  
TRACES THE RUN  
BACK TO THE  
OXYGEN SYSTEM)

56. 3 E DOCTOR: Yellow, black, green ...  
L/A CU HARRY

57. 2 C HARRY: Uh?  
MS DOCTOR

PAN him L.

(HE STARTS RE-  
CONNECTING LEADS  
TO TERMINALS.

Kneels  
57A. 3 E HARRY IS NEARLY  
TIGHT 2S HARRY/  
SARAH UNCONSCIOUS.

57B. 2 C THE DOCTOR IS  
MCU DOCTOR CLEARLY GROGGY  
HIMSELF. HE  
WORKS SLOWLY AND  
CLUMSILY AND WITH  
GREAT EFFORT.

drops screw-  
driver  
58. 3 E ONCE HE DROPS  
CU SCREWDRIVER HIS SONIC SCREW-  
DRIVER AND ITS  
RECOVERY IS A  
PHYSICAL ORDEAL.  
PICKED UP  
TILT UP GULPING FOR AIR,  
CU DOCTOR BEADED WITH SWEAT,  
EYES BLURRED, HE

/HISS/

DOCTOR rises  
59. 2 C THE DOCTOR DRAGS  
MS DOCTOR HIMSELF TO THE  
NEAREST BALL-VENT  
AND SUCKS AIR INTO  
HIS LUNGS. THEN HE  
DIRECTS THE VENT  
TOWARDS HARRY AND  
SARAH. HE CROSSES  
TO THEM)

Kneels.

3S DOCTOR/  
HARRY/SARAH

DOCTOR: Harry ...

60. 3 E  
TIGHT 3S  
DOCTOR/  
HARRY/  
SARAH

(2 next)



PM

(HARRY STIRS.

THE DOCTOR  
TURNS TO SARAH,  
LISTENS TO HER  
BREATHING.

HARRY STRUGGLES  
TO SIT UP)

61. 2 C HARRY: Is she ... she okay?  
L/A MCU DOCTOR

DOCTOR: Just in time.  
... Are you feeling better?

62. 3 E TIGHT 3S DOCTOR/  
HARRY/SARAH HARRY: Convalescent ... All I need  
now is a couple of weeks at the  
seaside.

DOCTOR X'S R.

HOLD them u/s. DOCTOR: Good.  
/Give me a hand to lay her on  
that couch. It's nearer the vents.

CRAB R.  
(POS. F)

HARRY: Good thinking.

3S HARRY/  
SARAH/DOCTOR

(THEY CARRY SARAH  
TO A SEGMENTED  
LEATHER COUCH)

/2 TO A/  
/4 TO B/

PAN DOCTOR L.

63. 4 B DOCTOR:  
3S DOCTOR/HARRY/ I'll just fix the rest of those  
SARAH cables.

HARRY: Sheared, you said?

DOCTOR fwd.  
Kneels

(THE DOCTOR  
STUDIES THEM  
AGAIN)

DOCTOR: Or ... bitten.



(on 4, shot 63)

64. 3 C  
MCU DOCTOR

HARRY: Eh?

DOCTOR: (WORKING) There's a mystery here, Harry. Something happened a long time ago ...

65. 4 B  
2S HARRY/  
SARAH

HARRY: Bitten?

66. 3 C  
MCU DOCTOR

DOCTOR: It looks like it /. The interesting question is why? Clearly deliberate therefore done for a purpose. Therefore whatever it was possessed a reasoning intelligence.

67. 4 B  
MCU HARRY

HARRY: And very large teeth.

68. 3 C  
MS DOCTOR

DOCTOR: Splendid. Now let's see if that panel's working.

DOCTOR rises

(HE CROSSES AND  
TRIES SWITCH NO.

69. PAN him R.  
4 B  
MS DOOR

1. AGAIN. / THE  
PANEL OPENS.  
THE DOCTOR SMIRKS)

DOOR  
OPENS

70. 3 C  
MS DOCTOR

All systems go, wouldn't you say?

71. 4 B  
2S HARRY/  
SARAH

HARRY: She's coming round.

(SARAH'S EYES  
FLICKER AND  
OPEN.)

DOCTOR WHO: Good.

HARRY:  
Take it easy, old girl.

SARAH: Harry ...

HARRY: Yes. I'm here.

SARAH: Call me 'old girl' again and I'll spit in your eye.

72. 3 C  
MS DOCTOR

DOCTOR: Welcome back, Sarah Jane.

73. 4 B  
2S HARRY/  
SARAH

HARRY: Spot of brandy would be the thing, you know.

(3 next)



(on 4, shot 73)

SARAH: I couldn't breathe...74. 3 C  
MS DOCTOR

PAN him R.

DOCTOR: There's some in the  
Tardis.3S HARRY/  
SARAH/DOCTORHARRY: You'll be as right as nine-  
pence in a little while. We're  
going to get you a drop of brandy.HARRY rises  
comes fwd.HARRY/DOCTOR  
OUT R.SARAH: I hate brandy.(HARRY AD LIBS AS  
HE FOLLOWS THE DOCTOR)

RECORDING BREAK (10)

/3 TO B/ 4 TO D/



75. 2 A CAMS: 3B, 2A/D, 5B(SPARK) /CI/  
2S HARRY/  
DOCTOR

10. INT. CONTROL ROOM 1.

76. 3 B /  
CU AUTOGUARD  
  
SP.FX.  
DESCENDS  
FROM  
CEILING  
(THE DOCTOR IS IN  
THE OTHER SECTION  
STARING AT A  
METAL ROD WITH A  
KIND OF RADAR DISH  
TOP WHICH IS  
LOWERING FROM THE  
CEILING)

77. 2 A Do you think you could persuade..  
2S HARRY/ HARRY: / What the deuce is that?  
DOCTOR  
They X L. DOCTOR: Get down, Harry!

CRAB L.  
(POS. D.) (HE JUMPS AND  
CARRIES HARRY  
WITH HIM BEHIND  
THE SHELTER OF  
A BENCH. /A  
78. 3 B LIGHTNING BOLT  
CU AUTOGUARD FLASHES FROM THE  
ROD, STRIKING  
S/I 5 B HARRY'S SHOE  
Spark Generator AS HE VANISHES.  
HE GIVES A YELP  
OF PAIN. HIS SHOE  
3 B LIES SMOULDERING  
CU HARRY'S SHOE TWO YARDS AWAY)

SP.FX. 7  
SMOKING /  
79. 2 D HARRY: Oh, crikey! What's happening?  
TIGHT 2S DOCTOR: Keep your head down!  
DOCTOR/HARRY

80. 4 D /  
(LOCKED OFF)  
L/A MS COUCH,  
SARAH



PM (on 4, shot 80)

CAMS: 4D (LOCKED OFF) /A1/

11. INT. CONTROL ROOM 2.

SARAH moves  
up

(SARAH MOVES A  
LIMP ARM,  
THINKS ABOUT  
SITTING UP,  
DECIDES TO REST  
A LITTLE LONGER.  
SHE CLOSES HER  
EYES. THERE IS  
A DISTANT SLEIGH  
BELL SOUND.  
A SHIMMER OF  
LIGHT PLAYS OVER  
THE COUCH.  
SARAH DEMATERIALISES)

/SHIMMER  
LIGHTING/

/GRAMS/

HOLD FOR  
20 SECS.

RECORDING BREAK (11) /CLEAR SARAH/

ROLL BACK & MIX

81. 4 D  
(LOCKED OFF)  
L/A MS COUCH

/SHIMMER  
LIGHTING/

HOLD FOR  
20 SECS

RECORDING BREAK (12)



82. 2 A CAMS: 3B, 2A, 5B(Spark) /C1/  
CU HAT  
rises

12. INT. CONTROL ROOM 1.

83. 3 B (USING AN  
CU AUTOGUARD EXTENSIBLE  
PROBE THE DOCTOR  
CAUTIOUSLY RAISES  
HIS HAT ABOVE THE  
BENCH. THERE IS  
A SECOND THUNDER-  
BOLT. HE BRINGS  
THE HAT DOWN WITH  
ITS CROWN BURNING  
AND RUEFULLY BEATS  
OUT THE FLAMES)

S/I 5 B /  
SPARK GENERATOR

RECORDING BREAK (13) /SET UP SP.FX. ON HAT/

84. 3 B / DOCTOR: We seem to be trapped, Harry.  
TIGHT 2S  
DOCTOR/HARRY

HARRY: What is it?

SP.FX.  
DR.'S  
HAT  
SMOKING

DOCTOR: Some sort of automatic guard.  
I wasn't bargaining for this. When  
I repaired the circuits. I wonder?

HARRY: What?

DOCTOR: Of course! That's why they  
were cut in the first place! I  
begin to understand it now -

HARRY: What about Sarah?

DOCTOR: Tell her to stay where she  
is.

HARRY: Sarah! Sarah!?

85. 4 D  
LS COUCH



PM

(on 4, shot 85)

-26-

(35)

CAMS: 4D AL

13. INT. CONTROL ROOM 2.

(ON THE EMPTY  
COUCH)

HARRY: (V.O) Can you hear me,  
old girl? Stay where you are.  
Don't come near the door -  
understand?

---

RECORDING BREAK (14)

---

-26-



- 29 -

86. 2 A CAMS: 3B, 2A 5B(MODEL /C1/  
CU PROBE  
rises

15. INT. CONTROL ROOM. 1

87. 3 B / (THE DOCTOR  
CU AUTOGUARD LOWERS HIS  
ALL-PURPOSE  
EXTENSIBLE  
PROBE. HE  
TAPS HIS  
TEETH WITH  
IT)

88. 2 A /  
CU PROBE lowers

89. 3 B /  
TIGHT 2S  
DOCTOR/HARRY HARRY: Does that help?  
We're organic.

DOCTOR WHO: Apparently it's not  
activated by movement. Unless  
what's moving is organic.

DOCTOR WHO: Not under here. we're not.

HARRY: Ah, yes! Good bit of  
logical deduction, Doctor.

DOCTOR WHO: (ACIDLY) Thank you.

90. 5 B /  
CU SCREW  
(MODEL)

SP.FX.  
Screw  
turns

(OUT WITH SON IC  
SCREWDRIVER. HE SETS  
TO WORK ON THE STUDS  
HOLDING THE BENCH DOWN)

- 29 -

RECORDING BREAK (15)



DF

91. 2 A CAMS: 5B(SPARK), 3B/D, 2A/B /C1/  
MS DESK

17. INT. CONTROL ROOM.1

turned R. (THE BENCH IS  
FREE. THE  
DOCTOR AND  
HARRY EASE IT  
ACROSS THE  
FLOOR)

HARRY: Where are we going with it?

92. 3 B DOCTOR WHO: To this wall. Inch  
TIGHT 2S it round your way. One slip, Harry,  
DOCTOR/HARRY and we'll be charcoal.

PAN them R. (GRUNTING WITH  
OUT R. EFFORT, THEY  
MANOEUVRE AGAINST  
THE CONTROL WALL./

HOLD AUTOGUARD THE DOCTOR  
PEERS UP)

93. 2 B ZOOM IN DOCTOR WHO: Back to you, Harry.  
TIGHT 2S DOCTOR/HARRY HARRY: Okay.

HARRY DOCTOR WHO: Ah! There it is.

HARRY: What?

3 TO D

DOCTOR WHO:  
Trouble is I can't reach it  
from here.

(3 next)



DF

(on 2, shot 93)

HARRY: What can't you reach?

94. 3 D DOCTOR WHO: The auto-guard, cut-out,  
 L/A CU Up there, see?/.../Never mind.  
 AUTOGUARD The faithful scarf.  
 lever

95. 2 B (HE UNWINDS IT  
 TIGHT 2S AND PREPARES  
 DOCTOR/HARRY TO THROW IT  
 OVER A LEVER  
 MARKED 'AUTO-  
 GUARD'. HE  
 FLINGS IT.

96. 3 D THE LIGHTNIG  
 CU AUTOGUARD CRACKLES, HIS  
 SCARF FALLS  
 BACK IN TWO  
 SECTIONS, THE  
 ENDS BURNING)

S/I 5 B  
 Spark Generator

RECORDING BREAK (16)

97. 2 B HARRY: Hard luck. Jolly good try,  
 TIGHT 2S though.  
 DOCTOR/HARRY

(THE DOCTOR  
 EXTINGUISHES  
 HIS SCARF)

SP.FX.  
 DR'S  
 SCARF  
 SMOKING

DOCTOR WHO: This isn't  
 cricket, you know, Harry.

HARRY: No, Mind you, if only I had  
 a cricket ball I'd jolly soon knock  
 that switch -

(HE STARES AS  
 THE DOCTOR PRODUCES  
 A BATTERED BALL  
 FROM HIS TROUSERS  
 POCKET. HE  
 POLISHES IT ON  
 HIS LEG AND  
 HANDS IT TO  
 HARRY)

(3 next)



(on 2, shot 97)

-33-

DOCTOR WHO: Will this do?

(HARRY SPITS ON  
HIS HAND)

HARRY: Watch this.

(HE THROWS THE BALL.  
THE LIGHTENING  
CRACKLES. THE  
BALL DESCENDS IN  
BLAZING FRAGMENTS)

LIGHTING FX.  
SPARK

SP.FX.  
Bits of  
cricket  
ball fall

HARRY: Organic..... of course.

DOCTOR: Afraid so.

HARRY: Well - now what?

DOCTOR WHO: Risky. I must try it.  
You don't need your other shoe  
do you, Harry?

HARRY: Suppose not.

DOCTOR WHO: Slip it off, old chap...  
Now I wan't you to throw it across  
the room. When I give you the  
word. Understand? Ready - now!

(3 next)

-33-



HARRY: What are you going to do?

DOCTOR WHO: I'm trying to distract it.

(HE SETS HIMSELF  
FOR A SPRING)

Let's just hope it's not double-barreled.

HARRY: Ready.

DOCTOR WHO: Now!

		<div style="border: 1px solid black; padding: 2px; display: inline-block;">LIGHTNING FX. SPARK</div>	
98.	3	B CU AUTOGUARD LEVER DR. IN & OUT 2 B CU HARRY'S SHOE SP.FX. Harry's shoe smoking	(HARRY HURLS THE SHOE. THE LIGHTNING BLASTS THE DOCTOR SPRINGS, PULLS THE LEVER AND DROPS IN ONE MOVEMENT, / HARRY'S SHOE BURNS BRIGHTLY)
			I think we've done it, Harry.
99.	2	HOLD DOCTOR over bench Rises B CU AUTOGUARD	(VERY CAUTIOUSLY HE EDGES FROM UNDER THE BENCH. HE STRAIGHTENS)
		<div style="border: 1px solid black; padding: 2px; display: inline-block;">SP.FX. It rises</div>	
100.	3	B 2S HARRY/ DOCTOR DOCTOR fwd. HOLD 2S HARRY/DOCTOR	Pity about the scarf. Madame Nostradamus made it for me. (CALLS) A witty little knitter. All right, Sarah, you can come through now. Never get another like it.

(2 next)



DOCTOR WHO: REWRITE 4C EP.1.

14.10.74

(on 3, shot 100)

-35-

HARRY: What about my shoes?DOCTOR OUT      DOCTOR WHO: Sarah!  
L.

101.	2	B	(HE GOES THROUGH TO THE OTHER SECTION. / HARRY STARES AT HIS STOCKINGED FEET)
		CU HARRY'S feet	
102.	3	B	/
		MCU HARRY	

HARRY: The Lords of the  
Admiralty are never going to  
believe this.

HARRY turns  
L.

HOLD him to  
door.

103.	4	D	/
		MS HARRY thru door	

(break next)



CAMS: 4D /A1/

18. INT. CONTROL ROOM. 2.

CRAB R.  
PAN him L.

(HARRY ENTERS.

THE DOCTOR  
SILENTLY INDICATES  
THE EMPTY  
COUCH)

2S DOCTOR/  
HARRY

HARRY: Oh, not again ...!

RECORDING BREAK (17)

104. 3 D / CUT IN SHOTS FOR SCENE 10 /  
CU HARRY'S SHOE / CONTROL ROOM 1 /

SP.FX.  
Smoking

RECORDING BREAK (18)

105. 2 D / CUT IN SHOT FOR SCENE 17 /  
CU HARRY'S SHOE / CONTROL ROOM 1 /

SP.FX.  
Smoking

RECORDING BREAK (19)



DF

- 38 -

106. 3 F CAMS: 4L, 3F /A1,B2/  
CU COUCH  
lifted

20. INT. CONTROL ROOM. 2

ZOOM OUT

2S DOCTOR/  
HARRY

(THE DOCTOR REMOVES  
THE LEATHER  
SECTIONS FROM  
THE COUCH. THE  
BASE IS A METAL  
GRID. IT  
LOOKS LIKE THE  
INSIDE OF A  
WIRELESS SET)

DOCTOR WHO: Oh, what a fool!  
Why didn't I realise ...?

107. 4 D  
MCU HARRY

HARRY: What is that thing?

108. 3 F  
2S DOCTOR/  
HARRY

PAN DOCTOR L.

DOCTOR WHO: Short range matter  
transmitter. But the strange thing  
is ...

(HE TURNS AND  
STUDIES THE  
COMPUTER)

109. 4 D  
2S  
DOCTOR/HARRY

It's just an internal  
relay, Harry.

3 TO C

HARRY fwd.

HARRY: I haven't the foggiest notion  
what you're talking about, Doctor.

(break next)

- 38 -



DF  
(on 4, shot 109) - 39 -

PAN DOCTOR  
R.  
to door

DOCTOR WHO: Never mind. It means  
Sarah's not far away. All we have  
to do is find her. Come along.

(HE LEADS THE  
WAY OUT)

---

RECORDING BREAK (20)

---



110. 1 E CAMS: 2E, 1E A2  
H/A CU  
SARAH

14. INT. ACCESS CHAMBER.

ZOOM OUT  
MS

(SARAH LYING  
ON AN IDENTICAL  
COUCH. CLASSICAL  
MUSIC ECHOES  
THROUGH THE ROOM.  
COLOURED SPOTLIGHTS  
DRIFT MESMERISINGLY  
OVER HER BODY.  
SUDDENLY HER EYES  
SNAP OPEN.  
SHE STARES  
AROUND)

SARAH: Where am I?

(A CALM AND  
GENTLE VOICE  
ISSUES SOOTHINGLY  
FROM A SPEAKER)

TAPE

VOICE: Welcome, sister. Welcome  
to Nerva.

She rises

(SARAH, STARTLED,  
BEGINS TO SIT  
UP)

111.      2    E  
                          
            LS SARAH

No, do not move. It is dangerous to move from the tranquiller couch. Please remain in contact with the biocryonic vibrations. (cont...)

112. 1 E  
H/A MS SARAH



DF  
(on 1, shot 112)

- 28 -

(SARAH, ALREADY  
UNDER THE  
INFLUENCE,  
SINKS BACK)

113.	2	E	MS SARAH	VOICE: (cont) In five minutes the final phase of your processing must commence. If you have any personal possessions that you wish to have preserved, please place them in the casket adjacent to your right hand ./. Shortly you will hear the recorded voice of the High Minister speaking personally to you. At the conclusion of the Ministers message there will be a two-minute interregnum preceding the commencement of irradiation. / You may use this time to record any final message that you wish to have conveyed to the members of your commune. Please state the name and district number of your commune at the beginning and end of your message.
			PUSH IN MS	
114.	1	E	H/A MCU SARAH	
			ZOOM IN CU	

(SARAH DREAMILY  
UNCLIPS HER  
BROOCH, EAR-RINGS,  
BRACELET, OR  
WHATEVER, AND  
OPENS THE  
CASKET)

---

RECORDING BREAK (21)

---



115. 1 E CAMS: 1E /A2/  
H/A CU SARAH

16. INT. ACCESS CHAMBER.

(AS BEFORE,  
SARAH IS  
BEMUSEDLY WATCHING  
THE PLAY OF  
LIGHT. SUDDENLY  
A WOMAN'S VOICE  
ISSUES FROM  
THE SPEAKER)

TAPE

VOICE: Greetings, Citizen Volunteer.  
This is the High Minister speaking:

ZOOM OUT  
MS

(SARAH RAISES  
A SLEEPY HAND  
IN GREETING)

ZOOM IN  
CU

On behalf of the World Executive I salute you who are about to make the supreme sacrifice. In a few minutes you will pass beyond life. In case there is any fear in your heart, any doubt in your mind at this awesome moment, let me remind you that you take with you all our pasts. You carry the torch that has been handed down from generation to generation ...

SARAH: What's happening?

(FOR A SECOND SHE  
SHOWS A FRIGHTENED  
AWARENESS. THEN SHE  
RELAXES BACK INTO THE  
SOOTHING VIBRATIONS  
OF THE COUCH)

RECORDING BREAK (22)



DF

19. INT. ACCESS CHAMBER.

SP. FX.

(a) Lower perspex front

(b) dry ice vapour

(c) Red light

ZOOM IN  
CU

RECORDING BREAK (23)



DF

- 40 -

117. 4 E CAMS: 5C, 4E, 1X /FR1, FR2/  
WS TRANSOM /SLUNG MIKES/

21. INT. THE TRANSOM.

DOCTOR, HARRY  
enter L.  
  
go u/s  
  
(THE TRANSOM  
IS A CURVING  
PASSAGE THAT  
CIRCLES THE ARK,  
AT 90 DEGREES  
IF POSSIBLE IT  
SHOULD APPEAR  
ENDLESS. THERE  
IS DIM INDIRECT  
LIGHTING. THE  
DOCTOR AND HARRY  
EMERGE INTO IT)

DOCTOR WHO: We'll try this way first.

118. 5 C  
WS TRANSOM. (THEY COME TO  
DOCTOR/HARRY A DOOR MARKED  
in u/s. Come 'ARMOURY')  
fwd. PAN  
them R.  
HOLD 'Armoury' Not very likely.  
Door R.  
Out R.

RECORDING	(THEY MOVE ON	SET IN DOOR /
BREAK (24)	AND FIND THEIR	SP. FX.
	WAY BARRED BY	LAY GRUB TRAIL
	DOORS)	

119. 4 E / TAPE  
WS TRANSOM  
DOCTOR/HARRY  
in L.  
Go u/s  
  
ZOOM IN  
HOLD 2S  
  
MECHANICAL VOICE: (O.O.V.) (BARKS  
OUT) This is a sterile Area!  
Keep out!

(1 next)

- 40 -



DOCTOR WHO 4C. REWRITE EP.1.

14.10.74

(on 4, shot 119)

-41-

HARRY: Like a hospital

SHUTTER  
DOOR  
RAISES

(THE DOCTOR PRESSES  
THE CONTROL BUTTON.  
THE DOORS SLIDE  
OPEN. THE DOCTOR  
MOTIONS HARRY  
THROUGH)

120. 1 X  
TIGHT 2S  
DOCTOR/HARRY

Ought we, d'you think?

DOCTOR WHO: Why not?

HARRY fwd.  
X's L.

(HARRY SHRUGS.  
HE GOES THROUGH.

5 - C  
(AIDA)  
L/A 2S  
DR./HARRY  
GREEN  
LIGHT  
DOOR CLOSES

CUT TO A SUBJECT  
SHOT FROM INSIDE,  
THE SAME AS IN SCENE 1,  
ACCOMPANIED BY AN  
EERIE, LOUD BREATHING.  
HARRY STEPS THROUGH  
FIRST, STARES DIRECTLY  
AT CAMERA. HE STOPS  
WITH A SHOCKED GASP.

4 - E  
H/A CS  
GRUB  
SP.FX.  
GRUB pulled  
under floor

CUT TO HARRY'S P.O.V.  
OF HIM, JUST FOR A  
FRACTION OF A SECOND,  
WE SEE A GLISTENING  
GLOB. IT IS  
SHAPELESS, ABOUT THE  
SIZE OF A SACK OF FLOUR  
AND IT SLITHERS OUT OF  
SIGHT ROUND THE CORNER)

1 - X  
2S HARRY/  
DOCTOR

What is it?

(5 next)

-41-



(on 1, <sup>DF</sup>shot 120)

- 42 -

HARRY: I saw something ... moving.

DOCTOR WHO: Nonsense, old chap.

HARRY: I'm positive I -

DOCTOR WHO: Trick of the light.

HARRY out L.

121. 5 C

~~LOOSE~~ 2S  
HARRY/DOCTOR

HARRY: It wasn't a trick of the  
light. I saw something moving ./.  
just about here.

They come  
fwd.  
kneel.

(THE DOCTOR STOPS  
AND STARES DOWN.  
HE BENDS. WE  
SEE IT NOW. A  
SLIMY SILVERY  
TRAIL ABOUT TWO  
FEET WIDE. IT  
STOPS AT AN  
IRON GRILLE)

2S HARRY/  
DOCTOR

DOCTOR WHO: Nothing could have  
lived in here ... Nothing.

(HE SCRATCHES A  
FINGERNAIL OVER  
THE TRAIL. HE  
RUNS A STICKINESS  
OFF HIS FINGERS  
DISTASTEFULLY)

HARRY: What d'you make of it,  
Doctor?

DOCTOR WHO: (MUSING) It's like  
the trail left by a gastropod  
mollusc.

(Run-on next)



DF (on 5, shot 121)

- 43 -

HARRY: A slug?

DOCTOR rises

(THE DOCTOR RISES.  
HE LOOKS ABOUT  
ABSTRACTEDLY)

TILT UP

HARRY RISES

DOCTOR WHO: Or a snail?HARRY: That size? ... Never. Anyway it  
couldn't have got through there.DOCTOR WHO: Interesting. A multi-  
nucleate organism?HARRY: Eh?They come  
fwd.DOCTOR WHO: Come on, let's find  
Sarah first. This looks promising..PAN them R.  
thru door(HE OPENS A DOOR  
MARKED 'GREEN  
BADGE PERSONNEL  
ONLY')

RUN\_ON

5 TO D/ FR2 TO 3/



122. 5 D CAMS: 5D /FR-3/  
 TIGHT 2S  
 DOCTOR/HARRY INT. CUBICLE.  
 thru 22.  
 door

(IN A SMALL  
 LIFT, DOORS  
 EITHER SIDE. THE  
 DOCTOR WHO CLOSSES  
 THE DOOR AND THE  
 LIFT MOVES

/GREEN LIGHT/

They go  
 out R.

HARRY: She's obviously not  
 in here.

DOCTOR WHO: Decontamination  
 chamber. Better hold your breath.

---

RECORDING BREAK (25) /5 PUT ON AIDA/

---

/CUT IN SHOTS FOR SCENE 21 - THE TRANSOM/

123. 4 E /  
 H/A CS GRUB

SP. FX.  
 GRUB pulled  
 under floor

---

RECORDING BREAK (26) /SET IN DOOR (2)/

---

124. 5 C /  
 (AIDA)  
 L/A 2S DOCTOR/  
 HARRY

/GREEN LIGHT/

---

RECORDING BREAK (27)

---



AB 125. 2 F CAMS: 2F/E, 1E/F/G /A2/  
MS DOOR

23. INT. ACCESS CHAMBER.

DOOR OPENS

slides open

(DOOR OPENS.  
DOCTOR WHO HELPS  
A WHEELING HARRY  
OUT.

DOCTOR/HARRY  
enter

HE PROPS HIM  
AGAINST THE  
WALL AND LOOKS  
ABOUT WITH KEEN  
INTEREST.

DOCTOR fwd.

CRAB L.  
(POS. E)

HE CROSSES AND  
STUDIES THE  
SEGMENTED COUCH,  
A REPLIC OF THAT  
IN THE CONTROL ROOM)

PAN him R.

126. 1 E  
H/A MCU DOCTOR

DOCTOR WHO: I've a feeling  
we're getting warm, Harry.

DOCTOR turns  
L.

(THERE IS A DOOR  
WITH A WHEEL  
LOCK.

127. 2 E  
MS DOCTOR

IT IS MARKED  
'ANIMAL-BOTANIC'.

PAN him L.

DOCTOR WHO  
PEERS IN THROUGH  
THE OBSERVATION  
PORT)

2S DOCTOR/  
HARRY

Yes  
Animal and botanic / of course!  
That explains everything. Do  
you realise what this is, Harry?

HARRY: Uuh...?

DOCTOR WHO: Aren't you feeling  
better yet?

(1 next)



AD (on 2, shot 127)

HARRY: No. I'm not feeling better.

DOCTOR WHO: Pull yourself together. This is fascinating. A cryogenic repository.

HARRY: A repository for what?

PAN DOCTOR  
L.

DOCTOR WHO: Everything. Well, everything they considered worth preserving. And just look at this!

(ONE ENTIRE WALL  
OF THE CHAMBER  
IS A FILING  
CABINET.

128. 1 F HARRY OPENS DRAWERS /  
MS HARRY.

PAN him L.

2S DOCTOR/  
HARRY

DOCTOR WHO: Microfilm...It's a complete record, Harry. History. Music. Architecture. Literature. Engineering...Incredible! The entire body of human thought and achievement.

HARRY: Yes, but what for?

129. 2 E DOCTOR WHO: Posterity? (SHRUGS)  
CU HARRY I don't know...Why build all this and send it into space? /

130. 1 F I say  
2S DOCTOR/  
HARRY HARRY: /Couldn't be some sort of survival kit, could it? /

DOCTOR WHO: Survival, of course.

DOCTOR fwd.  
X's R.  
TRACK BACK  
(POS. G)

HARRY: You know the kind of thing they shove in lifeboats.

(break next)



DOCTOR WHO:

.You're improving, Harry.

2S HARRY/  
DOCTOR

HARRY: Am I?

DOCTOR  
sits

DOCTOR WHO: Your mind is starting to work. It's entirely due to my influence. You mustn't take any credit for it. What's missing?

HARRY: Eh?

DOCTOR WHO: If we are to assume that some great cataclysm struck the Earth and just before the end they launched this lifeboat...then the most obvious missing element appears to be man himself. What has happened to the human species, Harry?

/DOOR OPENS/

DOCTOR  
turns L.

(HE BRINGS A  
HAND DOWN IN  
DECLAMATORY  
FASHION.

THE HAND SMACKS  
A BUTTON. THERE  
IS A HISsing NOISE  
AND A PANEL  
SLIDES OPEN.

THEY LOOK  
AT EACH OTHER.)

RECORDING BREAK (28)

/1 TO H/2 TO H/



LB

131. 2 G CAMS: 3G, 2G/H/K/J, 1H/J/K  
 L/A 1S /C2/3, B3/  
 HARRY/DOCTOR  
 24. INT. CRYOGENIC CHAMBER.

DOOR OPENS

(HARRY AND DOCTOR  
 WHO ENTER.)

HARRY & DOCTOR  
 fwd.

ROWS OF LOW  
 PALETS RETREAT  
 INTO MIRRORRED  
 INFINITY.

CRAB L.  
 (POS. H)

ELCH IS  
 SHROUDED IN  
 PLASTIC.

PAN THEM L.

L/A 2S  
 HARRY/DOCTOR

DOZEN HUMAN  
 FIGURES LIE  
 IMMOBILE ON THE  
 PALETS)

132. 1 H HARRY: What  
 a place for a mortuary! /

H/A LOOSE 2S  
 HARRY/DOCTOR

DOCTOR WHO: This isn't a  
 mortuary. Quite the reverse.

PAN them L.

133. 2 H HARRY: The reverse? Well,  
 I'd hardly call it a nunnery....

2S  
 DOCTOR /  
 HARRY

DOCTOR WHO: Cryogenic chamber.  
 Old principle but I've  
 neverseen it applied on this  
 scale. There must be hundreds  
 here. Look at them!

134. 1 J  
 MIRROR SHOT

135. 2 H HARRY: When you've seen one  
 corpse you've seen 'em all.

2S DOCTOR/  
 HARRY

HARRY X'S L.

DOCTOR WHO: Corpse? These  
 people aren't dead, Harry -  
 they're asleep. This is the  
 whole human race awaiting the  
 trumpet blast!

(Break next)



DOCTOR OUT L.

(DOCTOR WHO,  
MOVES OFF AMONG  
THE BEDS.

PAN HARRY L.

HARRY SHAKES  
HIS HEAD.

CRAB R.

HE PULLS ASIDE  
THE PLASTIC SHROUD  
FROM THE NEAREST  
PALLET AND FEELS  
FOR A PULSE BEAT)TIGHT 2S  
EXTRA/HARRYHARRY: Dead as a door-knocker.(HE DIGS OUT  
HIS STETHOSCOPE)

RECORDING BREAK (29) /1 TO K/

136. 1 K  
L/A MCU DOCTOR  
In L.

PAN him R.

Out R.

DOCTOR WHO: Homo sapiens.  
What an inventive,  
invincible species...It's  
only a few million years since  
they crawled up out of the mud  
and learned to walk. Puny,  
defenceless bipeds, they survived  
flood and famine and plague. They  
survived cosmic wars and holocausts.  
And now they're out here among  
the stars, waiting for a new  
life...ready to outsit eternity.  
They're indonitable!

RECORDING BREAK (30) /1 TO J/ /STRIKE PALLET/

137. 2 K  
2S HARRY/  
DOCTOR(HE DELIVERS  
THIS SPEECH  
TO HIMSELF, ON  
THE MOVE, AND  
RETURNS TO SEE  
HARRY USING HIS  
STETHOSCOPE)DOCTOR WHO:What do you think you're  
doing, Harry?HARRY: Sorry to contradict  
you, Doctor. There's not  
a flicker of life.



AD

- 50 -

138. 1 J DOCTOR WHO: Suspended animation.  
 3S HARRY/  
 EXTRA /DOCTOR

(NO SHOT 139)

HARRY: But there are no metabolic functions at all. Look at this one. Even in the deepest coma the hair and fingernails don't stop growing. The epidermis -

DOCTOR OUT R.

DOCTOR WHO: Total suspension, Harry. That's the whole point of a cryogenic chamber. You can't survive ten thousand years in a coma.

140. 1 J  
 CU HARRY

HARRY: Ten thousand years?

141. 2 J  
 L/A MS DOCTOR

DOCTOR WHO: Fifty thousand years. A hundred. The length of time is immaterial.

Turns R.

142. 1 J  
 CU DOCTOR

(HE PAUSES FOR  
 A LAST LOOK  
 ABOUT)

Let HARRY  
 in L.

Amazing sight, isn't it?  
 The entire human race in one room. All colours, all creeds, all differences finally forgotten.

TIGHT 2S  
 HARRY/DOCTOR

HARRY: Are you serious?  
 The entire human race.

143. 2 J DOCTOR WHO: Well, its chosen descendants. The operation must have been meticulously planned. Come on.  
 TIGHT 2S  
 HARRY/DOCTOR  
 DOCTOR X'S L.

144. 1 J HARRY: Now where are we going?  
 2S DOCTOR/  
 HARRY

DOCTOR WHO: First to find Sarah -

DOCTOR u/s  
 HARRY u/s

then we'll shut down the systems and leave. We're intruders here, you know.

(3 next)

- 50 -



(on 1, shot 144)

- 51 -

AB

minute Doctor.  
HARRY: Just a / D'you  
 mean to tell me this is how  
 it's all going to end? In  
 here?

2S DOCTOR/  
 HARRY

DOCTOR WHO: Not  
 the end, Harry. Just a pause.

HARRY: But there are only  
 a few hundred corps...bodies here -  
 I mean what happened to the rest  
 of mankind? There must have  
 been some catastrophe?

Yes

DOCTOR OUT L.

DOCTOR WHO: And they saw it coming  
 so they made provision as best  
 they could. Don't forget that.  
 It's something / for you proud of.

ZOOM IN HARRY

(HARRY LOOKS  
 AROUND WITH  
 APPROPRIATE  
 AWE. SUDDENLY  
 HIS EXPRESSION  
 CHANGES)

145. 3 G /  
 CS TRAIL

HARRY: Doctor, look!

(HE POINTS. WE  
 PAN TO THE  
 SILVER TRAIL ON  
 THE FLOOR.)

146. 1 J /  
 2S DOCTOR/  
 HARRY

AGAIN THEY STUDY  
 IT)

They X R.  
 DOCTOR X'S R.

147. 2 J /  
 CU DOCTOR

DOCTOR WHO: (TO HIMSELF)  
 Oxygen. Radiant heat...This  
 deep in space. I wonder...?

148. 1 J /  
 CU HARRY

HARRY: Perhaps it's some  
 sort of mould.

149. 2 J /  
 2S HARRY/  
 DOCTOR

- 51 -

(1 next)



(on 2, shot 149)

- 52 -

AB

DOCTOR WHO: Mould?

They rise

HARRY: The other trail we saw  
in the corridor.

150. 1 J  
CU HARRY

DOCTOR WHO: But the thing you  
saw moving? /

151. 2 J  
2S HARRY/  
DOCTOR

HARRY: Dust? That grille  
is probably a dust extractor.  
We opened the doors after unpteen  
years and there was a bit of  
a draught... /

DOCTOR WHO: Yes very convincing.  
All the same we'll just check  
some of the beds while  
we're here.

DOCTOR out L.

(THEY MOVE OFF)

152. 1 J  
MS DOCTOR

HARRY: What are we checking  
for exactly? /

DOCTOR WHO: Just making sure  
everything's in order.

RECORDING BREAK (31) /RESET PALLET/

153. 2 K  
LOOSE 2S  
DOCTOR/HARRY

HARRY fwd.  
X's L.

(HARRY CHUGS.  
HE AMBLES ALONG  
HIS ROW OF BEDS.  
SUDDENLY HE  
STOPS. HE  
PULLS ASIDE A  
SILROUD.  
HIS EXPRESSION  
CHANGES TO ONE  
OF HORROR)

(1 next)

- 52 -



HARRY: ! Doctor!  
Doctor, over here quick!

EASE OUT  
Let DOCTOR  
in R.

(DOCTOR WHO  
HURRIES OVER)

TIGHT 2S  
HARRY/DOCTOR

DOCTOR WHO: What have you  
found?

(HE STOPS,  
APPALLED,  
STARING AT  
THE BED.)

154. 1 J  
CU SARAH

WE PAN DOWN.  
SARAH LIES  
THERE, WAKEN  
AND MOTIONLESS. /

155. 2 K  
2S HARRY/  
DOCTOR

DOCTOR WHO  
TAKES HER  
SHOULDERS)

Sarah...! Oh, Sarah Jane...

HARRY: There's nothing we can  
do for her now.

(NO SHOTS 156  
& 157)

DOCTOR WHO:  
She'll be like this for  
three thousand years at least.

HARRY: There must be something  
we can do!

/1 TO H/

HARRY fwd.  
PULL BACK  
(POS. L)

DOCTOR WHO: Even if we had  
a resuscitation tank it's  
probably too late to revive  
her now..

HARRY: Resuscitation tank? What  
does it look like?

(HARRY HURRIES  
TO THEM)



AB

(on 2, shot 155)

- 54 -

DOCTOR WHO: Very similar to  
an oxygen cylinder. You'll  
recognise it if there is one.

HARRY opens  
first  
cupboard

(HE BENDS OVER  
SARAH AGAIN,  
CHECKING FOR ANY  
SIGN OF LIFE.

HARRY opens  
second  
cupboard

HARRY OPENS  
ONE CUPBOARD  
- HURRIES TO THE  
NEXT.

HOLD CU  
HARRY

HE PULLS OPEN  
THE DOOR.

158.

1 H

L/A MS  
WIRRN

A SEVEN-FOOT  
HIGH 'THING',  
GELATINOUS,  
JOINTED TENTACLES  
BRISTLING WITH  
COARSE HAIR,  
A HUGE SINGLE  
FACETED 'EYE',  
AND FEROCIOUS,  
OPEN-GAPING  
MANDIBLES SWINGS  
DOWN UPON HIM.

falls fwd.

HOLD HARRY

HARRY GIVES A  
CRY AND FALLS  
BACK)

159.

2 L

MS DOCTOR  
Comes fwd.

CRANE DOWN  
2S HARRY/  
DOCTOR

(END OF EP. 1)

(1 next)

- 54 -



(1. INT. CRYOGENIC CHAMBER) (Ep. 2)

(HARRY FALLS BACK WITH  
A CRY.  
THE WIRRN SWOOPS DOWN  
ON HIM.

IT DROPS BESIDE HIM  
WITH A SOFT THUD,  
SCATTERING BITS OF  
ITS DESSICATED TENTACLES)



(HARRY, POP-EYED  
WITH SHOCK, PULLS  
HIMSELF UP. THE  
DOCTOR IS STANDING  
BEHIND HIM, STARING  
AT THE CREATURE)

HARRY: It's dead...

DOCTOR WHO: Very dead.

PAN DOCTOR R.

He kneels (HE PICKS UP A  
PIECE OF TENTACLE)

160. 1 H Practically mummified. /  
CU HARRY

161. 2 K HARRY: What is it? /  
CU DOCTOR  
(FOR A SECOND THE  
DOCTOR GAZES  
BLANKLY AT HARRY,  
DEEPLY INTROSPECTIVE.  
THEN HE SHAKES HIS  
HEAD)

He rises

162. 1 H DOCTOR WHO: That's something we can  
2S HARRY/ ~~leave till later.~~ No sign of a  
DOCTOR resuscitator, eh?

HARRY: I didn't get chance to see.

DOCTOR u/s

2S DOCTOR/  
HARRY

(THE DOCTOR LIFTS  
A CASE FROM THE  
CUPBOARD. OPENING  
IT -)

DOCTOR WHO: Some kind of medical kit.  
wouldn't you say? These look like  
drugs.



(on 1, shot 162)

- 2A -

(HARRY SHAKES HIS  
HEAD OVER THE FUTURISTIC  
IMPLEMENTS)

DOCTOR fwd.  
OUT R.

HARRY: Bit beyond me, I'm afraid.  
I'm a leechers man myself.

PAN HARRY R.

DOCTOR WHO: (FRUSTRATED) There  
must be something in this that would  
help Sarah. But what? What?

2S HARRY/  
DOCTOR

HARRY: Doctor.....look!

END RECORDING